RUBBER SOUL

West Hampstead Studios,
London, Late 65

1. **DRIVE MY CAR**
Paul and John (with George)—Paul on piano

2. **NORWEGIAN WOOD** (This Bird Has Flown)
John (with Paul)— George on Sitar

3. **YOU WON'T SEE ME**
Paul (with John and George)—Paul on piano; Mal 'organ' Evans on Hammond

4. **NOWHERE MAN**
John and Paul and George

5. **THINK FOR YOURSELF**
(*Harrison*)—George (with John and Paul)—Paul on fuzz Bass

6. **THE WORD**
John and Paul and George—Paul on piano; George Martin on harmonium

7. **MICHELLE**
Paul (with John and George)

8. **WHAT GOES ON**
(*Lennon—McCartney—Starkey*)—Ringo (with Paul and John)

9. **GIRL**
John (with Paul and George)

10. **I'M LOOKING THROUGH YOU**
Paul (with John)—Ringo on Hammond Organ

11. **IN MY LIFE**
John and Paul—George Martin on piano

12. **WAIT**
John and Paul

13. **IF I NEEDED SOMEONE**
(*Harrison*)—George (with John and Paul)

14. **RUN FOR YOUR LIFE**
John (with Paul and George)

All titles composed *Lennon-McCartney* (except where noted otherwise).

HISTORICAL NOTES

The Beatles' sixth album was released in the UK on 3rd December, 1965. Only four months had elapsed since their previous album *Help!* and during that time they had made a momentous tour of the US and Canada, including a record breaking concert for 55,600 fans in Shea Stadium, New York. After resting for six weeks, The Beatles began sessions for an album planned to contain only self-composed material.

There were eleven songs from John and Paul, two from George and a song with the unique writing credit of Lennon-McCartney-Starkey for Ringo's vocal spotlight 'What Goes On'. They also recorded 'Day Tripper' and 'We Can Work It Out' at this time, which were issued on their eleventh Parlophone single on the same day that *Rubber Soul* was released. Their first double A-sided single and new album gave The Beatles the British number one single and album for the third consecutive Christmas. *Rubber Soul* stayed at the top for nine weeks of its 42 week stay in the album chart.

Robert Freeman's stylish photographs had been featured on their album sleeves since the second LP *With The*

Beatles. His distinctive cover shot for *Rubber Soul* came through a happy accident when he was projecting slides of his photos onto an LP-sized card. When the card fell back a little, The Beatles' faces seemed slightly stretched and that was the image selected by the group. It is their first album not to feature the word Beatles on the front cover.

For the first time the USA release exactly duplicated the cover of a British Beatles LP but, as usual, Capitol Records altered the track listing. Two songs from the second side of the British version of *Help!* were added to ten of the tracks. The omitted four were eventually included on the album *"Yesterday" ...And Today* released six months later. The American version of *Rubber Soul* reached number one in the first week of January, 1966 and stayed at the top for six weeks. It had an impressive initial chart run of 51 weeks.

This remastered album has been created from the original stereo digital master tapes from George Martin's CD mixes made in 1986.

Remastered by Guy Massey and Steve Rooke
Project Co-ordinator: Allan Rouse
Thanks to Simon Gibson
Historical Notes: Kevin Howlett and Mike Heatley
Recording Notes: Allan Rouse and Kevin Howlett
Project management for EMI Records Ltd:
Wendy Day and Guy Hayden

All songs published by Sony/ATV Music Publishing LLC

Digital Remaster © 2009 The copyright in this sound recording is owned by EMI Records Ltd. © 2009 EMI Records Ltd. This label copy information is the subject of copyright protection. All rights reserved.

Artwork © 2009 Apple Corps Ltd. All photographs © Apple Corps Ltd., except where otherwise stated.

Album Redesign: Drew Lorimer
Photo Retouching: Gavin O'Neill
Photo editing and research: Aaron Bremner and Dorcas Lynn

Twickenham Film Studios, Middlesex, 23 Nov 65

RECORDING NOTES

Produced by George Martin
Principal Engineer: Norman Smith

This album marked a turning point in The Beatles' attitude to studio work - not only in the amount of time needed but also in relation to when the sessions took place.

The standard practice had been for sessions to be scheduled from 10.00am-1.00pm, 2.30-5.30pm and 7.00-10.00pm. From the recording of *Beatles For Sale* onwards, the group had abandoned mornings and their evening sessions became longer than usual. While making *Rubber Soul*, they spent even more time perfecting their songs and when this was combined with a pressing deadline for completion of the LP, sessions often stretched into the early hours of the morning.

From the start of recording on the 12th October to the final mixing session on the 15th November 1965, over a hundred hours were spent in the studio. The last recording session continued from 6.00pm until 7.00am the next day. During this time, The Beatles started and finished 'Girl' and 'You Won't See Me' and completed overdubs on 'Wait' and 'I'm Looking Through You'.

As with their previous LP *Help!*, recording on four-track tape was sufficient for all the songs except one. At 7.00pm on 3rd November, The Beatles began the session for 'Michelle' by recording drums and acoustic guitars on track one and Paul's

lead vocal on track two. Backing vocals were then overdubbed onto track three and then double-tracked on the fourth.

To create space for more overdubs, this four-track 'master' was copied to a new tape. The rhythm section and lead vocal were transferred to tracks one and two but the backing vocals on the other two tracks were mixed together and recorded on just track three of the new tape. The free track was used for overdubbing a bass, an electric and an acoustic guitar. This procedure of 'bouncing down' tracks became much more frequent in their future recordings.

Since their first session in 1962, the man at the mixing desk had been engineer Norman Smith. In three and a half years of recording and mixing the group, he had been responsible for six albums and eleven singles released in the UK. His last studio date with The Beatles was the all-night final *Rubber Soul* recording session on 11th/12th November, 1965 - just three weeks before the album was available in the shops.

Rubber Soul was issued at a time when stereo records sold to a small number of hi-fi enthusiasts and so mixing to mono took priority over a stereo version. George Martin decided to give *Rubber Soul* a new stereo mix from the four-track tapes for its debut release on CD in 1987. The remastering team has worked with that version.

West Hampstead Studios, London, Late 65

West Hampstead Studios,
London, Late 65

0946 3 82418 2 9

THE BEATLES

1. DRIVE MY CAR
2. NORWEGIAN WOOD
   (This Bird Has Flown)
3. YOU WON'T SEE ME
4. NOWHERE MAN
5. THINK FOR YOURSELF
6. THE WORD
7. MICHELLE
8. WHAT GOES ON
9. GIRL
10. I'M LOOKING THROUGH YOU
11. IN MY LIFE
12. WAIT
13. IF I NEEDED SOMEONE
14. RUN FOR YOUR LIFE

RUBBER SOUL MINI-DOCUMENTARY
(Insert into computer to view)

Recording Produced by GEORGE MARTIN
Original Photography: Robert Freeman

Digital Remaster © 2009 The copyright in this sound recording is owned by EMI Records Ltd. © 2009 EMI Records Ltd. This label copy information is the subject of copyright protection. All rights reserved. Artwork © 2009 Apple Corps Ltd. Place of manufacture as stated on label. Marketed and distributed by EMI. Printed in the EU. UK: 0946 3 82418 2 9

"Beatles" is a trademark of Apple Corps Ltd. "Apple" and the Apple logo are exclusively licenced to Apple Corps Ltd. www.thebeatles.com

LONG PLAY 33⅓ R.P.M

E.M.I. RECORDS
(The Gramophone Company Ltd.)
HAYES • MIDDLESEX • ENGLAND
Made and Printed in the E.U